PHOTO ERA

The American Journal of Photography

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A February Landscape

But Winter has yet brighter scenes—he boasts
Splendor beyond what gorgeous Summer knows
Or Autumn with his many fruits, and woods
All flushed with many hues.
Come when the rains
Have glazed the snow and clothed the trees with ice,
While the slant sun of February pours
Into the bowers a flood of light.

Bryant.

The Photo Secession Exhibition in Washington

CHARLES E. FAIRMAN

AMONG the recent events which have made a valuable impression upon the art lovers of Washington, none has perhaps aroused greater enthusiasm or provoked a greater amount of criticism than the exhibition of the Photo Secession, which occupied the Hemicycle of the Corcoran Gallery of Art during the last two weeks of January. This interesting exhibition was held under the auspices of the Capital Camera Club, the leading photographic organization of the city, a society which has done much for the cause of photography and the creation of higher ideals photographically.

I am aware that names are sometimes misleading, and that wrong impressions are often thereby unintentionally conveyed. The instance of the small girl who was amazed at the large amount of government property in this city, and who defined the government as a big fat man, is an illustration of the thoughtless manner in which impressions are formed. So it has happened that the term Photo Secession has, to some, conveyed the idea of an aggressive, belligerent organization bent upon the capture and conversion of all things photographic to their own selfish ends. This becomes something of a misnomer when we find that the purpose of the new organization seems to be directed to the building up of the cause of pictorial photography in this country through the medium of representative exhibitions of photographic work of an artistic character, held at different convenient points throughout the country, thereby enabling those in love with photography and in sympathy with better things along art lines to see what is being done in the photographic world, and to understand better than ever before the class of work that is accepted by some as a standard. It is the Greater University idea carried out in photographic directions.

The exhibition, as a matter of statistics, consisted of 159 pictures from artists from Maine to California. Some of the artists represented are not accredited members of the Photo Secession, but this makes neither for or against the society. A work of art is not properly consid-

ered unless it stands on its own merit. The name of the maker should not add to or detract from its quality. Some of the work has been exhibited at other places in this country, but this has nothing to do with the merit of this exhibition, and the reflection is only valuable when we compare this exhibition with others where the work is required to be of recent production.

The appearance of the exhibit when viewed as a whole was pleasing. It is true that there were some instances where one was led to wonder why large light-colored mats were used in the framing of pictures of a moderate size, but even these seeming inconsistencies have their value, in that they relieve an arrangement which might otherwise become monotonous, and also bring you face to face with the question of suitable framing—a question which can better be decided by seeing pictures on the wall than by any fine-spun theory that art books can advance or untested ideas support.

I have said that this exhibition has probably provoked more criticism than any other recent art event in Washington. It is from this that the greater benefit has been derived. Work that pleases, and merely pleases, has but little worth in the direction of art education. The work that arrests your attention and by its departure from beaten tracks arouses your dislike and perhaps almost tempts to ridicule, is the work that presents to the earnest mind new problems, new points of view, broader ideas of what others are thinking; and the result of this thought stimulates the mind to inquire if these things are true as matters of art.

While it would be pleasant to speak of the many good things and universally admitted sane things this exhibition contained, and, perhaps, to some of interest to combat some of the theories advanced as new thoughts in photographic art, space will not permit to refer to the work even under a general classification.

The Photo Secession movement is still in its infancy, but it seems to give promise of a vigorous and healthy development; and so long as its efforts are directed along the channels indicated by this exhibition, it should be recognized as a sincere friend to photographic art progression, and, as such, given a hearty welcome and cordial support.

Enlarging from Films with the Optical Lantern

C. HUTCHINSON JOHNSON

NOW that the season of short days and long evenings has returned to us again, numerous amateurs have unearthed their lanterns, both the enlarging instrument and the good old magic lantern; and it is with the users of the latter that I should like, with the editor's permission, to have a brief chat. Many amateur photographers must be aware that, under certain conditions, the magic lantern, or, to be more scientific, the optical lantern, forms an excellent enlarging apparatus. The chief drawback is the small size of the condenser, which limits to a great extent the size of the negative that can be used.

The measurement of the diagonal of the negative must be equal to the diameter of the condenser, which in all standard instruments is 3½ inches; thus a quarter-plate is the largest size that can be carried in the lantern, and then only a portion of the negative can be enlarged.

But there are numerous users of the small film cameras of the folding pocket variety, producing most excellent negatives smaller than quarter-plate, who will, I am sure, derive great satisfaction in being able to make very praiseworthy enlargements from their small films. Now, enlarging from films requires a little more care and skill than enlarging from glass plates,

and the following wrinkles, which have all been derived from personal experience, will, I hope, help to prevent the enthusiast from meeting with some of the disasters which befell me at the outset. The instrument which I used, and which, by the way, was kindly lent to me, was of the ordinary magic-lantern type, of good make, and had done excellent service, from missionary meetings to school treats. It was provided with a three-wick lamp and a quarter-plate carrier, which is the most convenient size for our purpose. I must here remark parenthetically that even some of the smaller films may be a trifle too long to be entirely included by the condenser, and therefore the portion of the negative and the subject must be carefully considered beforehand. Having then set up the lantern and the easel for carrying the bromide paper, the next thing is to look round for stray beams of light. Some workers advocate placing the lantern in a box, but this I found was quite unnecessary, and, moreover, it was difficult to get at the carrier, etc. A few large pieces of cardboard placed against the lantern at the end and sides are quite enough to shut off any extraneous light, and a thick cloth or two placed round the base of the front extension will effectually exclude any light shining directly upon the bromide paper. The light reflected upon the ceiling is of no consequence, and it is surprising what an amount of reflected light bromide paper will stand without fogging, provided the light does not shine directly upon the sensitive surface. And now we come to one of the most important operations in film enlarging, namely, the mounting of the film between glass plates. Let the amateur beware of merely sandwiching the film between the glass and then dropping it into the carrier, for he will discover later on, probably whilst focusing, strange-looking streaks making their appearance over the choicest portions of the picture. These streaks mean the ruin of the negative, and are due to moisture forming on the glass, produced by the heat from the lamp, causing slight local melting and adhesion of the film to the glass. There is no subsequent cure for this that I know of, and therefore prevention is the wisest course to adopt. This preventive method is quite simple. Having cleaned two quarter-plate pieces of glass, thoroughly warm them over the chimney of the lantern. Then treat the film in like manner, being careful to keep it moving horizontally, and on no account allow a corner of it to get into the chimney, for it will sizzle and blaze up instantly. This is very important to remember, as films are highly inflammable. Having got the film thoroughly hot, place it between the two glasses, and bind with a few turns of thread at each end; then place in the carrier, with the "film" side towards the objective. Having focused, place a box or stand of some sort underneath the lens, and arrange a piece of ruby glass to lean against it. This answers the purpose of a ruby cap, and the exposure is made by removing the ruby glass. The duration of exposure must be determined by experimenting with small pieces of paper. Some parts of the negative may require double and treble the amount of exposure which others need, and these latter must be shielded by oscillating a piece of cardboard in front of the bromide paper. It may happen that only the middle portion requires longer exposure—as, for instance, the long crest of a wave. This can be effected by cutting a long narrow slit in a large piece of cardboard, and moving it up and down, thus preventing a rigid outline. A thin, cloudless sky can be greatly improved by using a piece of ground glass as one of the supports for the negative, and working upon the roughened side with a soft pencil. A great variety of dodges of this sort can be resorted to in order to produce a satisfactory enlargement, and various treatments will suggest themselves to the worker after he has experimented a few times. Development of the latent image is not the purport of this chat, but I will conclude my remarks in the praise of amidol as giving pure blue-black or soft gray tones according to strength, while at the same time it is well known as a clean and simple developer to use. — *The Amateur Photographer.*

Photographic Fallacies

PROF. F. A. WAUGH

THE photographers are a bright lot, — up to the times and down to date, if anybody is. No cheap incantations for them! They know the reasons why.

And yet every individual photographer has his little tricks and prejudices. One thinks that a negative must be made *thus*, or a print *so*, quite oblivious to the fact that everybody else does it otherwise. Every man has his pet formulæ, his favorite goods, and his infallible recipes.

Then there are certain more or less stupid tricks and convenient misconceptions that have got abroad until pretty nigh everybody believes in them. Here are a few:

1. *That pyro should always be made up in cold water.* The same direction is given for making up the reducing agent in many other developers, but it is more commonly insisted on with reference to pyro. Now I always use heat, and commonly boil all my developing solutions. Once a friend of mine — one of the best photographic experts in America — wrote a book and worked in this fallacy, all embroidered and tucked and flounced at the bottom. When I asked him why pyro must be made up cold, he said he didn't know, but he had always heard say that it must. "Come to think of it for the first time in my life," he said, "I can see why it would be better to boil the pyro solution. It drives out the air."

2. *That only enough developer should be used to cover the plate.* This dictum is based on a curious theory which I could never understand; but even if I could understand it, it would be wrong, because it disagrees with the facts. If the theory were right, then tank development could not be the brilliant success that it is when rightly conducted.

3. *That a print must have microscopic detail in order to be "technically good."* In all criticisms of photo prints we are constantly seeing this either assumed or explicitly given out. Nothing could be more fallacious. Technique is the means by which a photographer arrives at a given result. If now I desire to make an artistic picture, — to achieve a certain pictorial effect, — it makes no earthly nor heavenly nor diabolical difference what means I adopt, if only I arrive at the effect sought. In photography it is absolutely and universally true that "the end justifies the means." I may make my exposure on a strip of sensitized tripe, develop it in buttermilk, fix it with Mrs. Pinkham's Vegetable Compound, print it on a yard of corduroy, and bake it in the kitchen range, — if only the thing when it is done is a good picture, and the means have been convenient, then the technique is perfect. To my mind microscopic definition is bad technique in most cases, because it is confusing and unnecessary to the subject in hand.

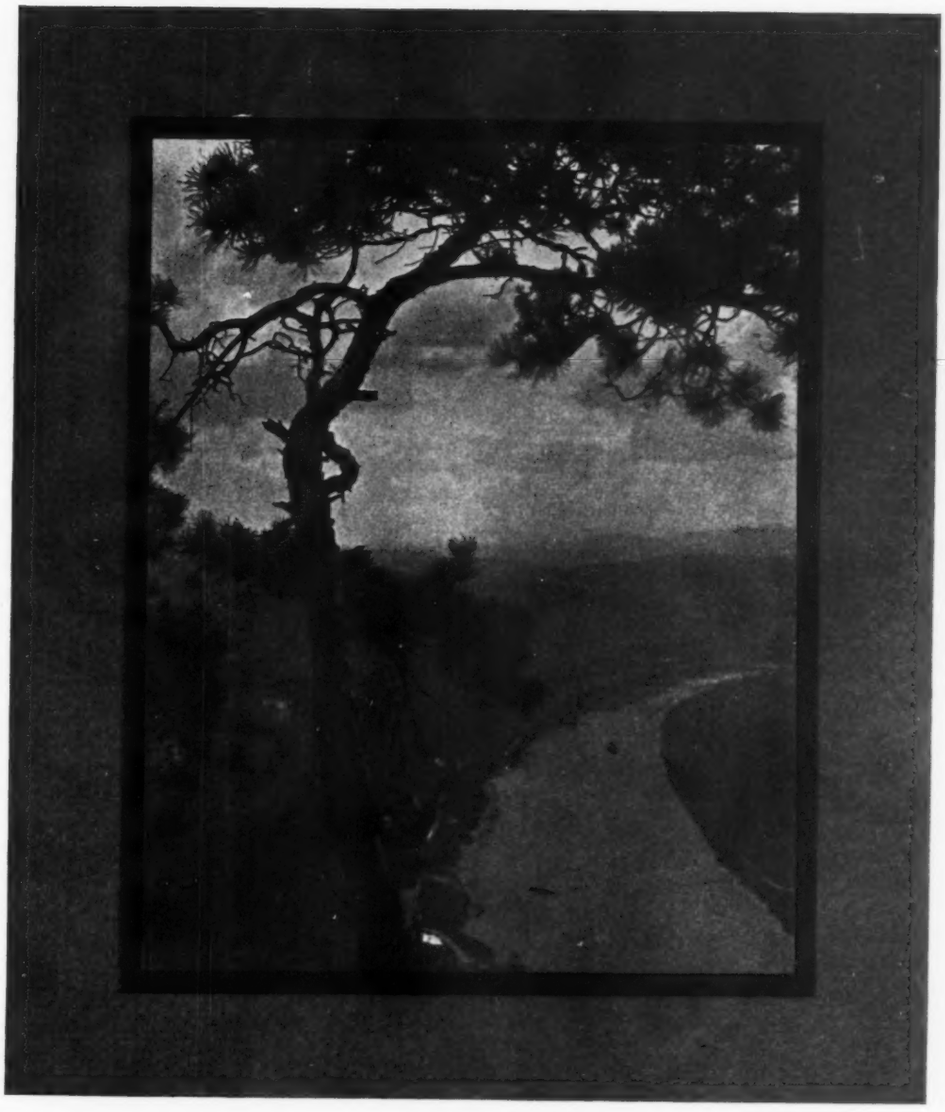
4. *That it is "all in the lens."* It is not all in the lens. A proper man can make good photographs through a needle-hole, and without any lens at all. Neither is it all in the camera, nor all in the plate, nor in the developer, nor the printing medium. Chiefly it is in the man behind the gun.

The Boycott that Failed

The Missing Links are hardly missed;
The Salon show is poor;
The Royal's reached a height to which
It never rose before.

Even the doubting Thomas is
Less skeptic than of yore,
Hector has stopped his hectoring,
And Hinton hints no more.

—Photography (London.



THE ELBE FROM THE BASTEI
BY FRANK ROY FRAPRIE

PHOTO ERA

THE TOY RABBIT
BY STILLMAN SHAW

LAKE KILLARNEY IN THE RAIN
BY WENDELL G CORTHELL

THE FUEL GATHERER
BY J EASTMAN CHASE

Hints for Picture Makers

REV. F. C. LAMBERT

Strong and Weak Points in a Picture

Elaborate systems of strong and weak points have been industriously put forth, but to little or no practical purpose. Indeed, all elaborate systems tend to cramp rather than help the artistic sense. Principles rather than system are wanted.

Roughly summarized, the chief points are—Symmetry is not so interesting as asymmetry. Hence the center is a weak rather than a strong position. The chief light or shadow or object will lose some of its interest and force if placed centrally, unless matters are so arranged that this position is no longer such as to suggest symmetry. Again, the margins of a picture are weak, because one's interest is "brought up sharp," as it were, by these margins. Strong contrasts of light and shade, for instance, attract our attention. If such be at the margins, our attention is thus drawn there to find ourselves looking at the edge of the mount or frame.

Art and Order

The late H. P. Robinson gave photographers many valuable bits of advice and pregnant sayings. Not the least forceful was his trite aphorism, "A work of art is a work of order." One has only to stroll through any gallery of good paintings to feel how true this is. In every case we are impressed with the feeling that the composition was carefully thought out—that the artist did not just "knock off a thumb-nail sketch" of what happened to be before him. Chance snap-shotting and great art are as "the poles asunder." True enough, one does at times see snap-shots which are *suggestive* of well-thought-out compositions, but there is always lacking just that indescribable convincing something which, in a work of fine art, tells us that we are seeing a man's mental conceptions rather than his visual impressions. Selection, arrangement, design, intention, inclusion, omission, are all words which in part, but in part only, convey "something of that something" which makes and marks fine art and separates it from mere accident.

Glittering Objects

An eminent art writer gives to painters two bits of sound advice which apply with quite equal force to the photographer's craft. First he says, "Avoid subjects which glitter," for not only are they very difficult but they are also seldom, if ever, satisfactory. How often have we all seen photographic attempts to portray the glittering, dancing sunlight on the dimpling ocean's surface. Has it ever struck you as a complete success? Did it not suggest spots of white paper rather than leaping, sparkling sunlight? Its very essence is movement: and that the photographer has killed.

Again, those tiresome, small bright patches of sky showing between the leafy openings in the summer-clad trees. True, they are not glittering lights in the ordinary sense, but they are of the same nature in their relative intensity. Or again, consider the small wet patches of mud and sand, or clumps of wet seaweed or rock. These are quite still and yet your camera fails to convey their natural appearance.

Love and Labor in Fine Art

Gambier Parry has very truly pointed out that fine art comes of the union of love and labor. Without love it has no true inwardness, no real motive, no reason for its existence; and without labor it cannot be brought to perfection and fruitfulness.

The photographer here has a fine sermon text, and one much needed. Were photographers only to deal with subjects that they truly love we should not have the frequent waves of fashion in mud flats or gray days or silhouettes, or whatever may be "on" for the moment.

If we had a little more steady, persevering, well-directed labor, our exhibitions would, or at least ought to, show us a better average of quality with a corresponding and not unwelcome diminution in quantity. "Fewer and better"

photographs would be a most welcome change.

SIZE OF THE SUN OR MOON IN A PICTURE.

For *pictorial* purposes, the sun and moon may be regarded as of the same size. Their pictorial size is entirely a matter depending on the distance from the eye that the picture is intended to be placed. Thus, if the picture is designed to be viewed at three feet from the eye of the spectator, then the diameter of the moon should be 3/8 of an inch. If the viewing distance is one foot, then the diameter should only be 1/8 inch. Similarly, a moon one inch in diameter should be viewed at eight feet distance. This may seem to the reader to be gross exaggeration on the side of smallness. But let him take a photograph of the next full moon, with a lens of twelve-inch focus, and he will find that its diameter is as above given. Or, if using a lens of any other focal length, he will find that the diameter of the moon is, *roughly* speaking, about one-ninetieth of the focal length of the lens used. Hence the wafer-made moon in most photographs is many times too large.—*The Photographic Art Journal.*

Foreign Abstracts

Cyanotype Process For the preparation of a blue-print paper which gives an intense blue with clear whites, E. Forestier recommends the following process:

Solution A:

Distilled water	100 g.
Iron ammonium citrate	27 g.
Ammonia	a few drops

Solution B:

Distilled water	100 g.
Potassium ferricyanide	13 g.

Solution C:

Saturated solution of oxalic acid.

Immediately before use mix:

Solution A	26 ccm.
" B	20 ccm.
" C	6 ccm.
Alcohol	20 ccm.
Distilled water	10-20 ccm.

The mixed solution keeps only a short time. The coating of the paper takes place in the usual manner. A few drops of hydrochloric acid are to be added to the wash-water. (Le Nord-Photographe X, No. 12.)

Skin Discoloration by Hydrochinon In respect to the removal of brown stains on the fingers caused by hydrochinon, Dr. G. Tobias states that these cannot be quickly and completely removed, especially when the skin has become rough through frequent contact with alkaline solutions. Acids or solution of bisulphites lighten them somewhat. The reason for the stains is well known. A solution of hydrochinon with potassium carbonate on shaking with air immediately becomes brown with the liberation of the well-known odor of chinon; the solution colors the skin brown. The dyeing action of chinon on the skin, as well as the fact that it gives other insoluble brown products in presence of air and alkalies were long ago observed. Sulphites hinder these reactions. The fingers will take on little color, if washed immediately after development, or often in the course of a long operation of this nature. (Phot. Mitteilungen, 1904:44.)

Use of Old Bromide Papers Using a large quantity of old Velox paper, C. F. Stiles has studied the possibility of developing the same to produce unfogged prints. His process consists in adapting the M. Q. developer which he uses to fit the needs of the case. He first places an unexposed strip of fresh paper in the developer, and determines the time which elapses before the appearance of fog. A piece of old paper, tested in the same way, naturally fogs sooner. By the addition of determined quantities of potassium bromide to the developer the epoch of the appearance of fog is delayed, and by adding increasing quantities of bromide, a developer composition is at last reached which permits the development of unfogged pictures. The same

principle can be applied to the utilization of old dry plates. In testing unexposed paper or plates it is advisable to develop only one half, in order to be able to exactly determine the beginning of fog by comparison with the other part. (Photo-Revue, 1903 : 118.)

Unal Dr. Reiss reports as follows on the qualities of unal, the new Agfa developer, which is rodinal in solid form. It dissolves easily in water to form a red-violet solution, the color of which does not affect the development. It turns darker in the air without losing strength, and in a well-closed vessel keeps a very long time. A solution of 2 g. unal in 100 ccm. water works quickly, has no tendency to fog, and gives good, soft negatives. Potassium bromide has a considerable retarding effect. Unal gives an excellent developer for gas-light papers with the addition of a little potassium bromide. The whites are clear, and the shadows pure black. Unal is also well-adapted for tank-development, using 10 g. in 6000 ccm. of water. The development lasts from 4 to 8 hours according to the length of the exposure, and gives strong negatives full of details.

Matt Varnish A note by Professor Aarlandt in the "Photographische Mitteilungen" (1904 : 10) may serve to explain occasional non-success in the making of dull drying varnish so often employed for shading negatives, and as a ground for pencil work. It was found that even when the same samples of sandarac, mastic, or dammar were used there was some uncertainty as to the result, and the difference was traced to the kind of ether used. When the so-called "photographically pure ether" was used a beautiful matt surface resulted, but other samples of absolutely pure ether gave a glass-like film. The photographic ether was found to contain traces of water and alcohol, and it not only dissolves the resins more completely than pure ether, but it gives a matt film. Consequently, Aarlandt recommends the use of the cheaper kinds of ether for preparing matt varnish. (Amateur Photographer, 1904 : 66.)

A Non-actinic Developer Herr Funger (Phot. Mitteilungen, 1903 : 383) recommends an addition of phenolphthalein and rosolic acid to the metol-hydrochinon developer, in order to protect the plate from the action of daylight. To each litre of the metol-hydrochinon developer there is added 10 ccm. of 10 per cent solution of phenolphthalein in alcohol, and 0.5 g. of rosolic acid. When the solution is, as ordinarily, made up in two liquids, the phenolphthalein should be added to the metol-hydrochinon solution, and the rosolic acid to the solution of alkali. A similar proposal has been made before, but in a somewhat different way. An acid fixing-bath is required to clear the film. (Amateur Photographer, 1904 : 6.)

Metoquinone Developer E. Forestier gives the following formulas for metoquinone developers for stand development. The solutions made as follows, which are suitable for normal development, are to be diluted with five or six parts of water :

Water	6,000 ccm.
Metoquinone	9 g.
Anhydrous sodium sulphite .	60 g.
Sodium carbonate . . .	10 g.
Potassium bromide . . .	2 g.

or this :

Water	6,000 ccm.
Metoquinone	9 g.
Formosulphite	60 g.
Potassium bromide . . .	2 g.

The sodium carbonate of the first formula may be replaced by 30 ccm. of acetone. (Le Photogramme, 1903 : 170).

The Crucible

PHOTOGRAPHY IN COLORS

From Germany come details of a new and decidedly simple process for producing photographs in the colors of nature from ordinary negatives. This process is the invention of Lieutenant-Colonel Josef von Slawik of the Austrian army, and is being placed upon the market by a prominent Berlin firm which has protected it by patents in all countries. The theory of the process is simply that the rays of the spectrum affect the photographic plate in different proportions according to their color, the blue rays having the most effect upon the plate and the red rays the least. Consequently the blue sky in a negative is the densest portion, and red objects will be represented by nearly clear glass. Acting upon this idea Slawik prepares a printing paper by superposing layers of carbon tissue in the order red, green, blue. When this prepared tissue is printed under an ordinary negative, for instance, a landscape containing blue sky, green leaves, and a red brick house, as the sky is densest, only a small portion of light penetrates the blue tissue, rendering this insoluble. In the green portion of the landscape, represented by the half-tones of the negative, the light penetrates not only the blue layer but also the green, rendering this insoluble, and in the transparent portions of the negative, representing the red, enough light passes to render all the layers insoluble. The combined tissue after printing is transferred in the usual manner to a permanent support and then developed with warm water. In the sky the red and green tissues dissolve away leaving the blue tissue. In the foliage only the red pigment washes off, leaving the various gradations of the green foliage in evidence. In the red portions of the negative the whole tissue has become insoluble and remains.

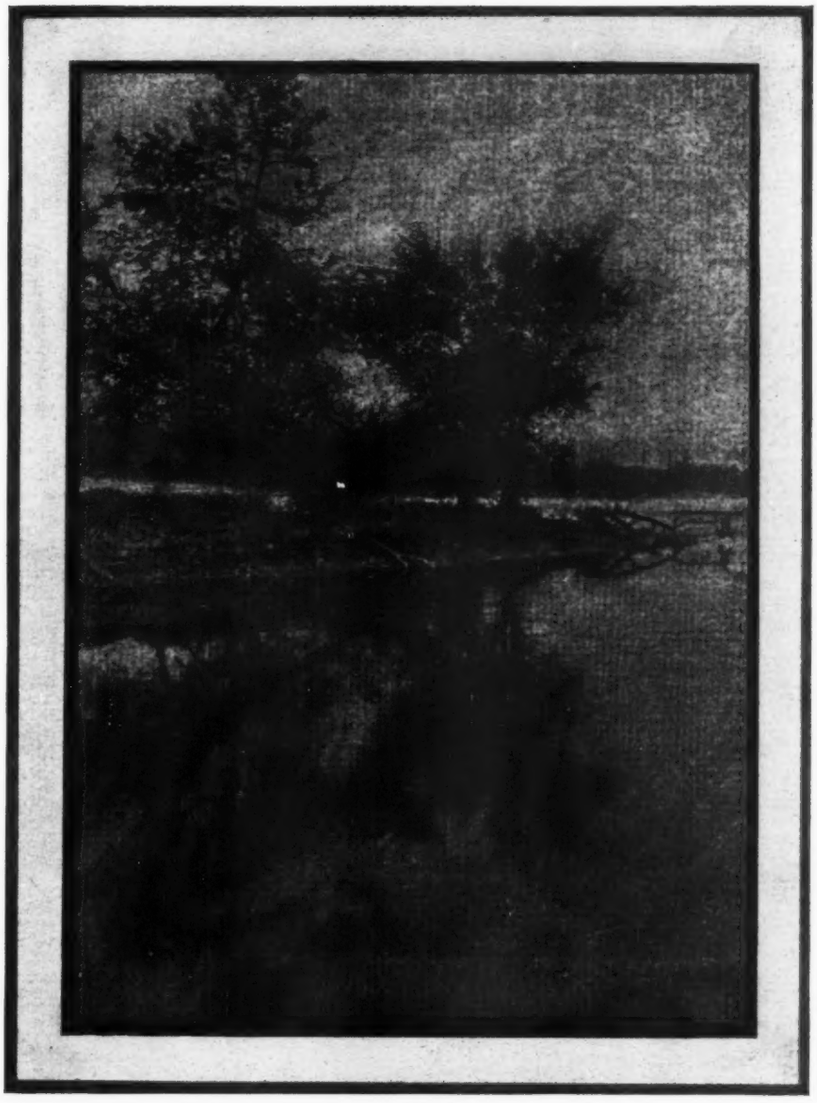
This outline of the theory of the process, while giving interesting and valuable results in some cases, is incomplete, for it is not possible to reproduce all colors by combinations of blue, green, and red. The process has undergone important modifications during its preparation for the market, including the addition of a yellow layer, which appears to be necessary, and it seems probable that the paper must be prepared differently for different sorts of plates. Orthochromatic plates will, of course, render colors in a different scale, and require a different coating of the paper.

THE VERANT

The firm of Carl Zeiss, in Jena, has recently perfected and put upon the market an instrument which renders possible the viewing in relief and in natural size, of photographic prints taken by the amateur with a single lens, giving practically a stereoscopic effect without using two lenses. This apparatus is constructed on principles discovered by Prof. A. Gullstrand, and consists of a combination of two menisci, which form a virtual image of the picture. This gives the same impression as far as perspective and accommodation are concerned, as the normal eye would obtain from the natural landscape in question. Aside from color, the impression caused by the photograph will exactly correspond with that produced by the natural object, when the Verant is of the same focal length as the objective with which the picture was taken. The idea that relief can be seen by monocular vision may appear novel to many readers, but the Verant gives the same criteria of distance as one eye alone, and the conditions for monocular relief, as defined by Sir David Brewster, are fulfilled with the exception of those relating to color.

As to the necessary length of focus, we quote from a paper by Dr. von Rohr, read before the Royal Photographic Society:

"When the Verant lens has a focal length different from that of the camera objective, the perspective of the print is altered; in the case of a longer Verant focus, the possible alterations correspond to the extreme cases already enumerated when dealing with the wrong impression conveyed to a normal eye by a short focus picture. In the case of a shorter Verant focus, the possible alterations are exactly the reverse, as the angles of vision become larger than the angles at the entrance pupil of the camera lens. The conditions are now precisely as in the case of a field-glass, for it is the very function of a telescope to enlarge for the observer's eye the angles at the object side enclosed between the axis and the pencils entering the objective serving here as the entrance pupil of the telescope. It is probably due to the very limited extension of field in the telescope that this alteration of perspective is not better known, for the whole field of a telescope of say four diameters will hardly exceed 10 degrees. Using glasses of still less power — in opera glasses, for instance, sometimes not more than 1 1-2 diameter is realized—the angles at the object side are certainly increased, but at the same time, their telescopic alteration becomes too inconsiderable to enforce itself as a deterioration of perspective. For our Verant lens we may easily infer from this example that we need not be too particular in choosing its focal length in accordance with that of the camera objective. We have therefore planned two different Verant foci, one of 11 cm. (4 1-3 inch), and one of 15 cm. (5 9-10 inch). If we allow for the equivalent focal lengths a discrepancy of $1 : 6{\cdot}5 = 15{\cdot}4$ per cent., the former Verant lens will suffice for objectives from 9·3 cm. (3 2-3 inch) to 12·7 cm. (5 inch), and the latter from 12·7 cm. (5 inch) to 17·3 cm. (6·82 inches.) Our Jena experiments showed for differences of such order, no appreciable alteration in our apprehension or relief; or in other words, the alteration due to such differences is not apparent to the average observer if he judge from memory alone without comparing the impression gained in the Verant with the impression produced by the objects themselves."

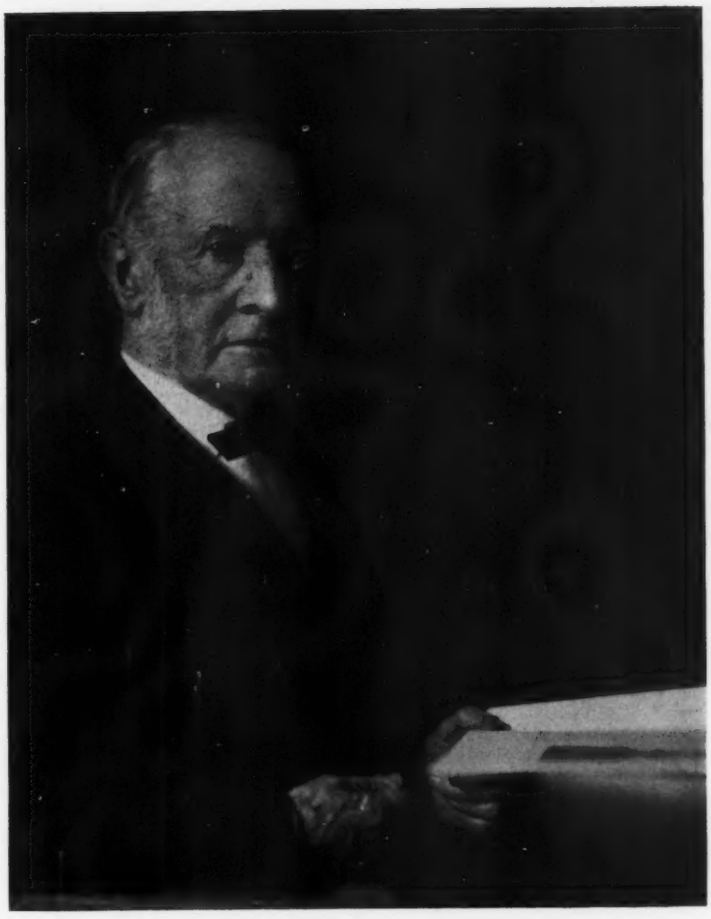


THE END OF THE ISLAND
BY WILSON BAILEY

PHOTO ERA

THE ROAD FROM THE BEACH
BY H W TAYLOR

PHOTO ERA



MY FATHER
BY WM SHEWELL ELLIS

PHOTO ERA

REEDS AND RUSHES
BY DR P W BERKS

PHOTO ERA

THE FLUTE PLAYER
BY FRANK J WILLS

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AN AUGUST AFTERNOON
BY T EDWARD SCHIEDT

PORTRAIT
BY NOTMAN STUDIO

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THE GIRL WITH THE MUFF
BY W A BOGER

PHOTO ERA

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ADVERTISING RATES ON APPLICATION

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Still lie the sheltering snows, undimmed and white,
And reigns the winter's pregnant silence, still
No sign of spring save that the catkin fill,
And willow stems grow daily red and bright.

February In studying how to make February landscapes, there are two things the photographer should always have present to his mind. One is the material facts in the pictures and the other is the spiritual meaning that can be read and is easily understood by those who are experienced.

We would advise in this, as in all nature study, that a careful survey be made of all the fine artistic renderings of nature at the camera club exhibitions or in fine art museums, where pictures of rare merit with fine landscape motives are often hung. In such pictures will be found almost invariably beautiful composition and space arrangements that lead up to creative work of a high order.

Photographs from nature direct are valuable because of their sincerity and truthfulness, but photographs from works of art, the reproduction of the world's masterpieces in painting, statuary and architecture, enable us not only to see things as the masters saw them, but also to enter into their feeling, thought and aspirations in a measure. If we can learn to look with their clearer eyes and see the beauty which delighted their more appreciative souls, the world will become larger and lovelier for us through this experience.

Value of Art Study No one who has watched the development of artistic work in photography during the past few years can fail to recognize the supreme importance of art training as a condition necessary for success in picture making. The workers who are recognized to-day as leaders are almost invariably those who have had some definite and systematic instruction in art. The introduction of drawing, manual training, modeling and color work into the schools has created new standards for us, and a broader and fuller recognition of art as a necessary part of every liberal education has resulted, so that to-day no man is considered to be truly cultivated who is ignorant of drawing, modeling, tone values, composition or the value of lines in a picture. Not that one should have mastered all the technicalities of art, but that one must have at least an intelligent view of it, if only to know how to enjoy pictures rightly. All art has been defined to be "the product of creative self-activity using the study of nature and of art for certain definite conscious ends," the drawing, composition, modeling and tone values in a photograph, for instance, being only the means by which this activity is expressed or shown. Photographic art then is the expression of this creative ability in the individual, through one's photographs. We believe the time is ripe for directing public attention to the value of photography as an educational appliance, and we urge upon our readers the value of some definite system of art instruction instead of the haphazard way by which there is no clear understanding of what art really is. Study the works of the masters. Such study and knowledge will quicken the artistic sense within you, inspiring you with fresh inter-

est and leading you to work towards higher ideals.

Study classic art. Learn to appreciate Greek statuary and the work of the early Italian masters. See how they sought to express their ideals of beauty and harmony in form and color and in space relations, for it is only through this sort of appreciation that can come the power to create right models and standards, whether painting, sculpture or photography be the form of art expression.

Photo Miniature Probably the most valuable of this very practical and useful series of photographic monographs is the November 1903 number. It is devoted to Hurter and Driffield's system of development with an account of their photo-chemical investigations and method of speed determination.

These men work with the idea that the photographer who combines scientific methods with artistic skill is best able to produce good results.

They define a " perfect negative," as one in which the opacity of its gradations is proportional to the light reflected by those parts of the original object which they represent. Such a relationship exists to the plate when exposure is correct.

Terms are then defined, leading up to the basis of making a photometer apparatus with photographs and diagrams.

In conclusion they say: " The production of a photograph is governed by natural laws and has a definite cause. The same cause, under the same conditions, always produces the same effect. The law which governs the action of light on the sensitive plate teaches us that only a limited range of such action is available in photography if truthful representation be demanded ; and hence the necessity of accuracy in exposure.

" Having, by means of correct exposure, produced a latent image true in the relationship of its gradations, the developer enables us to produce a metallic image, of which the gradations shall be equally true.

The developer employed, however, must be so constituted that its exact effect can be predetermined, and no developer will comply with this demand which does not act in conformity with the law of constant density ratios.

Only by clearly grasping and working in harmony with the laws governing the action of light and the action of the developer, can we really become masters of technical photography."

Sure Enough Success "A successful 'mission preacher,'" says the *Epworth Era*, "recently had an amusing experience. He had been holding a 'mission' in a certain rural parish, and, on its conclusion, paid a round of farewell visits with the rector.

"Among them was one to a certain dressmaker who had attended the services regularly, and who told him how much she enjoyed them, and how sorry she was they were all over.

"'Do you think the mission has done any real good?' he asked.

"'O, yes, sir, indeed!' she replied, heartily.

"'What makes you think so?'

"'Well, sir,' the dressmaker answered, 'I don't think you'd doubt it if you only knew how many people have called during the last few days to pay their bills.'"

In like manner, the PHOTO ERA's mission during the past year has proven a great success. We know that it has done a real good because so many people have sent in their subscriptions, especially during the past two months.

We feel that our efforts to interest, help and please our readers have proved to be a great success and are highly appreciated, for, after all is said, the supreme and final test is the cheerful surrender of the subscription price. Measured by this standard we are a sure success.

Photography in Advertising The connection between photography and advertising is daily becoming closer and more intimate. For next to the object itself, a picture furnishes the most exact basis of dealing between the prospective buyer and the advertiser; furthermore, photography and engraving processes are now so combined that many of the most widely advertised commodities can be faithfully cheaply, and attractively represented in display advertisements. An analysis of the advertising in current periodicals, for instance, will show

clearly the part which photography has in their make-up. For attractive pictorial effects, many of the advertisers of babies' foods, for instance, depend on the use of actual portraits to prove results claimed. Different articles of clothing are shown with attractive models; engravings direct from shoes show even the exact texture of the leather. No successful advertising man's outfit is complete to-day without a camera of some description.

So it comes about that many advertisers attract attention by the use of choice photographic subjects, and further, seek to obtain the good-will of the public by the distribution of prints of various kinds. Among the subscribers to the PHOTO ERA are many of the leading advertising managers, who, for their own personal interest and because of the application of photography to their uses, find much valuable material and suggestion in its pages. Advertisers necessarily seek the best in illustrations and engravings, hence the patronage of the PHOTO ERA is extending among appreciative business houses. As to the PHOTO ERA itself, hardly any one passes a copy unnoticed. Since now-a-days nearly every one has a camera, the importance and influence of the field which the PHOTO ERA occupies is not realized at first thought. Various sports and pastimes are ably represented by numerous publications, but not every one rides a bicycle or has a motor carriage, or plays golf, while on the other hand, bicyclists and others interested in out-door pastimes are all photographic enthusiasts.

Photography to-day does not stand merely for a mechanical record of events, but is in an era of wonderful development. There are numerous new "schools" of photographic art, the exploiting of which forms some of the most interesting features of the PHOTO ERA.

The Edition de Luxe The February number of the *edition de luxe* which is published at the same time as the regular number, has as special supplements two photogravures. "Testing Fruit," by H. A. Latimer, is a good example of genre work, showing sympathetic treatment and careful handling. Our readers, who have in the past seen several examples of Mr. Latimer's work in our pages, will agree that this is in no respect inferior to his usual high standard of artistic photography. The photogravure is the work of John Andrew & Son of Boston. "The Garden of Ann Hathaway's Cottage," by A. W. Elson & Co., is a very pleasing photographic handling of a naturally picturesque spot which is yearly visited by thousands of Americans.

The March issue of the *edition de luxe* will be an especially fine number. There will be special supplements which will be fully as attractive as those presented in January. Owing to the printers' strike, both February and March numbers will be greatly delayed and we cannot make definite statements as to the March issue at this writing. We have plans for future numbers well under way and will be able during the year to give our subscribers much more than we have promised.

We feel highly gratified by the words of commendation of the January number which we have received. We feel that the *edition de luxe* has a mission and we have received the support needed to enable us to worthily carry out this mission. We trust that this support will continually grow greater, because the more we receive from our subscribers the more we can give them in return.

Printers' Strike We owe an apology to our readers for the delay in issuing the February number. A strike that has extended to the leading printing offices of the city, has held up the publication for five weeks. It is curious to note that although we actually paid the schedule demanded by the Union, a slight difference of opinion between the Typothetæ, or master printers, and the journeymen has prolonged the struggle to the present. Meanwhile the PHOTO ERA is being ground between the upper and the nether millstones. We ask our readers to bear with us patiently in this trying emergency, which we trust will only be of brief duration.

Filing and Indexing Negatives

EDWIN W. CREED

WHEN an amateur photographer has a number of negatives that he values, the question of how to safely and at the same time systematically store them, so that any one of perhaps several hundred may be got at in a few moments, is oftentimes a perplexing one.

Having accumulated quite a number of negatives, which for want of a better method were stored in empty plate boxes, and frequently having to use some one, made months or perhaps a year or more before, the writer soon found that this method was decidedly out-of-date and the cause of much loss of time and temper.

There are many systems for filing or indexing negatives on the market or described in the photographic magazines and annuals, none of which seem to meet the requirements of a perfect system.

Upon consulting with a friend whose business is the manufacture of cabinets and other filing devices, we decided that a strongly made box of width and depth sufficient to take the size of negative used, and long enough to hold as many as could be readily carried when necessary, would be the most convenient.

I use principally 5 x 7 plates. The boxes for filing them are 15 x 7¼ x 5¾ inches inside, made of half-inch cherry, the corners dovetailed together. There is a sliding cover. Box and cover are nicely stained and polished. At one end of the box inside is fixed a block tapering from 1¼ in. at the bottom to a blunt edge at the top. A similar block is arranged to slide in a slot in the bottom of the box; this block is kept up close to the negatives, allowing them to be tipped at a slight angle in either direction for examination. It would be a good idea to put a number on a narrow gummed label stuck on the back at one corner of each negative. Number one negative is placed in the box next to the fixed block, film side out. Then comes a sheet of paper cut just the length of the negative and a trifle wider. Any smooth paper will do. I use a good quality of wrapping paper. Number two negative follows, then another sheet of paper, and so on until the box is full.

At the top of these sheets of paper is written the title of the negative, its number, and any information about it that may be useful, such as light, stop, exposure, make of plate and developer used.

For those who use velox or other developing paper it would be well to note the grade of paper, light, distance from light to printing frame, and exposure necessary to give the best results.

Before every tenth negative is a numbered guide which facilitates quickly finding any one wanted.

For indexing, lettered guides 4 x 6 in. arranged alphabetically, with as many sheets of paper as needed, ruled and lettered as below, between the guides are used:

Date of Making	No.	Title
8-16-96	52	*Niagara Falls, view from Canadian side*

These guides and the corresponding sheets of paper are contained in a suitable cardboard box.

At one end of each completed file is a label card indicating what numbers the box contains.

I have had the system in use for several years and find it very simple, convenient, and elastic.

THE PLAYFUL KITTEN
BY NELLIE COUTANT

PHOTO ERA

INTERIOR
BY ELMER ORLANDO WELD

PHOTO ERA

WILL HE DRINK?
BY A G SMITH

PHOTO ERA

SHEEP
BY J EDWARD GREENE

PHOTO ERA

The Round Robin Guild

Specially designed for the Amateur Photographer and the Beginner

Conducted by Elizabeth Flint Wade

(Any amateur photographer may belong by sending in his name and address)

Does one realize what he possesses in his camera pictures? It is practically a materialized memory. The pictures show contemporary life as it actually exists. The dress, the environments, architecture, furniture, public functions, pageants, localities, which yearly undergo changes, etc; all these and more are preserved by the camera, and the amateur who has used his camera with discretion has a "picture vista" of his days and years. The impressions made on one's memory are more or less weak, and as new impressions come, the old ones fade away and become vague and indistinct. Not so with the impression made by the sun on the sensitive plate. It is as clear as when first made, no matter how long ago it was produced.

The work of the National Historic Picture Guild is to systematically make photographs of all objects or places connected with our nation's history. A picture is always an object lesson. It conveys a fuller and more vivid conception of facts than can any description, however graphically written.

Do we not all remember the interest which was manifested by the reading public in the reproductions of those old daguerreotypes and ambrotypes which embellished the pages of the "Life of Lincoln," written by Nicolay and Hay? To many those old pictures of persons and places connected with that well-beloved President meant more than did the printed page. They made the past seem so vivid, so real! They were indeed the materialized memory of those eventful years.

What those pictures were to us, such may our pictures be to our posterity, if we join in this great movement of the Historic Picture Guild.

All that the amateur is asked to do is just to secure pictures of historic interest in his "little corner of the world." The work of arranging, classifying, and storing is the volunteer labor of the PHOTO ERA. Don't you want to be "in it"? Here is one of the chances for which Glory McWhirk was always pining. You know she complained that

"All the good times are goin' by, and I'm not in 'em!"

Here is a good time for you, my amateur fellow-worker, to be "in." Won't you come in at once and swell the ranks of what promises to be one of the grandest movements of the century? The promoters are now in council, and great are the plans which they are perfecting.

Send name and address at once, that you may be enrolled on the roster of the Guild.

An old proverb says: "One gets many things for singing besides the pay." One might paraphrase this and say: "One gets many things out of photography besides just the making of pictures in the camera."

One often stumbles on strange and curious phenomena in pursuing the legitimate course of making pictures. In using some printing-out paper one day, not long ago, I took a book into which to slip the unexposed paper, it being more convenient than to open the package when a fresh sheet was needed. Some of the unused paper was left in the book and forgotten. Three or four weeks afterward the book was opened, and on the paper were imprints of either printing or illustrations, as the case might be, of the portions of the pages with which the sensitive paper had come in contact. The portions which had come against the white of the paper had turned to a brown, with a metallic luster, the imprint itself looking like raised work. The prints were fixed in a hypo bath, and when dried retained the peculiar metallic appearance.

This "accidental" experiment suggested "premeditated" experiments, with plates instead of paper. Two prints were chosen — a coarse wood cut and a half-tone illustration on glazed paper, and each was laid face down on a sensitive plate, with a plain glass over it to keep it in place, both put in a box and set away in a dark closet. On a third plate was arranged two or three rose geranium leaves, a glass placed over them, and the two fastened into a printing frame. This, too, was placed in a box and set in the dark closet.

At the end of a week the plates were taken out and developed. On the plate which had held the wood cut was not only a strong reversed image of the picture, but the printing on the reverse side of the paper also appeared. The half-tone on the glazed paper had made a faint impression, which in turn produced a print having the appearance of a delicate wash-drawing, while the geranium leaves had made no impression whatever.

Copper and zinc have peculiar chemical properties. A thin sheet of each was procured, cleaned with emery, fresh leaves laid on them, a sensitive plate adjusted over each, and they were relegated to the darkness. These were left for twenty-four hours, then developed. On the plate which had come in contact with the copper was a silhouette of the leaves, with most of the ribs showing, while on the one which had come in contact with the zinc was a most distinct impression showing all the delicate veins of the leaf.

The next experiment was with a page of the old English Primer, using the zincs as a backing for the leaf, and with a letter written over a hundred years ago, in

which the ink was faded and brown, leaving the plates in the dark for twenty-four hours. Fine impressions were obtained of both.

This is really "printing in the dark," without even the radium atom. These experiments are very interesting, and well worth trying. Use the high speed sensitive plate, and keep it from all light until development.

METOL

Metol is now one of the most popular chemicals used in developing, and by combining with other developing agents the kind of negative desired is an assured fact.

Metol is a very energetic developer, and brings out detail in the shadows to an extent not accomplished by other developers. It is combined with pyro to bring out detail which the pyro cannot do alone. A well-tried formula is made as follows:

No. 1.	Pyro,	60 grains
	Metol,	46 "
	Potassium-metabisulphite,	100 "
	Bromide of potassium,	10 "
	Water,	20 ounces

Dissolve the metol in the water; add the metabisul phite and the bromide; and when all are dissolved, pour over the pyro.

No. 2.	Sodium tribasic phosphate,	2 ounces
	Water,	20 "

To use, take equal quantities of both, and if action is too rapid, add water to the solution.

Metol combined with hydroquinone is one of the best developers for films. It oxidizes very slowly, and does not become exhausted rapidly. It is the choice for all developing papers, as it does not stain the paper if care is taken to rinse the print before putting it in the fixing bath. A fine all-round formula for metol-hydroquinone is made of

No. 1.	Metol,	30 grains
	Hydroquinone,	30 "
	Sulphite of soda,	240 "
	Water,	16 ounces
No. 2.	Potassium carbonate,	120 grains
	Water,	10 ounces

To use, take equal parts of both, and for each ounce of the combined solutions add one ounce of water.

To keep the metol solution from oxidizing, cork bottle tightly with glass stopper, or turn a little melted paraffin wax over the cork.

The metol-hydro developer produces a negative with fine detail, soft contrasts, and a good degree of density. The metol brings out the detail, and the hydroquinone gives the density. Metol sometimes affects the skin, causing sores, which gradually spread over considerable surface. Zinc ointment is an effectual remedy for this skin poisoning. Metol will not affect the skin if the hands are rinsed from the developer before putting them into the hypo bath.

For developing snap-shots, pyro with ammonia will bring out detail better than any known combination of chemicals. Formulas have been given in a recent number of the PHOTO ERA.

To develop intelligently, one should learn the nature of the chemicals employed,— what they will and will not do. Then one can control this important part of photographic work and will be able to make successful negatives, instead of producing so many failures.

Non-curling films are now on the market, but have not, as yet, superseded the other films which will curl unless dried properly.

An amateur of my acquaintance has improvised a novel drying rack for films, which is well worth describing. He took a number of old broom handles, and along a line drawn from end to end he put in small pointed wires. He next fixed two rings, or more properly speaking, ring-brackets, at such a distance on the wall that the broomstick would just rest in them. When ready to dry the films, a broomstick is put in the rings, and the films attached by one side to the protruding wires. When the stick is full, it is turned over and the free ends of the films fastened by means of long, sharp-pointed tacks, glass Kodak pins, or by the steel pins with black heads, such as ladies use for dressing-pins. When the films are dry, they will always remain flat, the drying around the stick making them turn outside instead of turning inside, as they are inclined to do when dried on a flat surface. When one stick is full, it is hung up by a loop attached to one end, and another stick filled, etc.

ANSWERS TO CORRESPONDENTS

Norman H. — In your formulæ in which the quantities are given in the metric system, you simply substitute grains for grammes, remembering that every gramme is equal to fifteen and two-fifths grains. It is a good idea to learn the metric system, but you can take your formula to a druggist and he will transpose it for you.

B. F. F. — To prevent stripping films from becoming wrinkled when they are detached from their support, mount them on cardboard, as if they were prints, and when dry they will peel off without tearing, and will remain flat.

M. Bacon. — In using sulphite of soda, the crystals of which have become whitened, rinse before putting them in the solution, to dissolve the white powder, which is sulphate of soda.

Emily Gray Bent. — Ortol has much the same action as metol, and was invented by the makers of metol. It will not discolor or poison the hands. The color of the negative is reddish. Ortol is a fine developer for velox papers, giving rich, velvety tones, resembling platinum.

Kate W. G. — The prints sent of snow scenes show that the negatives were much over-developed. This is a very common mistake in the developing of "snow" negatives. The delicate details and half-tones are lost, and the snow has a chalky appearance. The plate should be removed from the developer before the high-lights have become dense; then one has snow with shape, color, and character.

Burt W. W. — To dry negatives quickly, place them after washing in a tray of alcohol for five or ten minutes; drain, and dry in a draft. Another method which renders the film practically impervious to heat is to place the negative, after being well washed, in a solution of formaline, — one part formaline to sixteen parts of water. Leave it for five minutes; then blot off, and drain and dry near a warm fire. Negatives dried quickly render much better prints than those which dry slowly.

C. G. F. — To bring out more detail in the shadows of a negative which is some what under exposed, remove it from the developer, and without rinsing put it in a tray containing water, which has been made somewhat alkaline. Cover and leave it in the dark for an hour. Then, if not dense enough, return it to the normal developer and develop it again.

PHOTOGRAPHIC EXHIBITIONS AND COMPETITIONS

Society or Title	Date	Entries Close	Inquire of
Brooklyn, N. Y. Camera Club	Feb.	.....	U. G. Dodson, 776 Manhattan Ave., Brooklyn.
Second International Salon in Marseilles	Feb. 7-23	.....	M. le Dr. Casteuil, 20 Cours de Chapitre, Marseilles, France.
North West London P. S.	Feb. 11	Jan. 28	J. S. Fairfoull, 13 Addison Road, Walthamstow, England.
Exposition Internationale de Photochromie	Feb. 15–Mar. 15	Nov. 15	M. le Prés. du Comité, 44 rue des Mathurins, Paris, France.
Cripplegate P. S.	Feb. 29–Mar. 3	.....	Geo. H. Depledge, 17 Hazeldene Road, Goodmayes, Chadwell, Essex, Eng.
South London P. S.	Mar. 5	Feb. 20	W. C. Marshall, 41 Glendon Road, Lee, S. E., England.
Nottingham Camera Club	Mar. 9-12	.....	Arthur Black, 9 Bowers Ave., Nottingham, Eng.
Akron Salon	Mar.	Mar. 21	Charles E. Smith, Akron, O.
Brentford P. S.	Mar. 15	Mar. 3	F. H. Read, Clifden Road, Brentford, Eng.
South Norwood P. S.	Mar. 24	Mar. 12	C. R. Beckett, 28 Carmichael Road, South Norwood, S.E. Eng.
Northern Exhibition	Mar. 25–Apr. 9	Mar. 11	C. F. Inston, 25 South John Street, Liverpool, Eng.
Toronto Salon	Mar. 29–Apr. 2	.....	Hugh Neilson, Toronto, Canada.
Cape Town P. Salon	Apr. 4	Mar. 13	A. S. Fuller, P. O. Box 470, Cape Town, South Africa.
Croydon Camera Club	Apr. 6-13	.....	C. V. King, Hurst Bank, Selsdon Road, Sanderstead, Eng.
Salon de l'Exposition, Arras	May 1–Oct. 4	Apr. 5	Comité de l'Exposition, Arras, France.
Louisiana Purchase Exposition	May–Nov.	Apr. 1	John A. Ockerson, Chief, Dept. Liberal Arts, St. Louis.
First International Salon in The Hague	June 12–July 24	June 1	Sekretariat Haag, Conradkade 63, The Hague, Netherlands.

Giver	Closes	Prizes
Kodak N. C. Film Competition	June 10	£500—209 prizes.
Kodoid Plate Competition	June 10	£300— 99 "
Kodak Developing Machine Competition	June 10	£200— 96 "
Photogram, Arundel St., Strand, London	Monthly	One guinea and half guinea.
The American Boy, Detroit	Monthly	$2, $1.
National Sportsman, Boston	Monthly	$5, $3, $1, $1.
Browning's Magazine, Boston	Monthly	$5, $3, $2.
The Book-Lover, New York	Monthly	$5, $3, $2, $1.
Leslie's Weekly, New York	Weekly	$10, $5, $1.
Buffalo Express	"	$5 to $25.
New York Mail and Express	"	$5.
San Francisco Chronicle	"	$5, $3, $1, $1.
St. Louis Star	"	$5.

Notes and News

THE HEATH READERS. (Boston, D. C. Heath & Co.) Fifth Reader and Sixth Reader.

These two books show evidence of great literary and artistic care in preparation. The selections are for the most part taken from standard literature, and are not only interesting, but in the highest degree helpful in the formation of a sound literary taste in the pupil. The illustrations are, wherever practicable, photographic, and are well chosen. Some of the landscape pictures, indeed, carry out in the highest degree the spirit of the poetry which they illustrate. This whole series of readers marks a step forward in modern educational methods.

NEWARK, N. J. The Newark Camera Club will hold its annual spring print competition for members in April. Entries will be received until March 31. Prizes will be awarded in five classes and a public exhibition will be held at a time and place to be announced later.

CINCINNATI, OHIO. The Cincinnati Public Library has recently been very fully photographed by Rev. E. M. Fairchild of Albany. The photographs will be used as part of an illustrated lecture on American libraries to be delivered in England, where a widespread interest in American library methods has recently been awakened.

NEW YORK CITY. G. Gennert has published and has ready for free distribution a new edition of instructions for the manipulation of Elliott's carbon tissue. This little book is a simple and concise textbook on the carbon process, the most useful, most versatile, and most permanent process in the whole range of photography. The pamphlet will be sent free to any one desiring it. We would also call the attention of our readers to the opportunity afforded this month to get a supply of their favorite developer at half price, advertised by this firm.

ST. PAUL, MINN. The Carbona Company are introducing two new photographic papers which are claimed to have great advantages in the way of simplicity of manipulation and artistic effect. According to the published directions the process is very simple, and results are easily and uniformly attained. Browns and blacks at will may be had in the finished prints. Literature and a comedy called "Kodaker's Redemption" may be obtained on application.

NEW YORK CITY. On Tuesday, February 23rd, at 8.30 P. M., Mr. Arthur Hewitt will lecture before the Camera Club, at its rooms, 5 West Thirty-First Street. The subject is announced as "Here and There in the Life of an Illustrator."

NEW YORK CITY. The C. P. Goerz Optical Works favor us with a copy of their new catalogue which is both a valuable compilation of lens facts and an artistic and photographic souvenir worthy of permanent preservation. It displays to perfection the manifold capabilities of the modern photographic lens, as exemplified by the productions of this firm.

ST. LOUIS, MO. H. A. Hyatt announces that he has moved into new and commodious quarters, where he will have improved facilities for handling his orders and receiving his visitors during the World's Fair. The new address is 316 and 318 North Eighth St.

LYNN, MASS. The Lynn Camera Club was organized at a meeting held on the evening of February 16. After electing officers and discussing the details of organization, the club listened to a talk on "Development," by Mr. F. R. Fraprie. The officers are as follows: President, E. D. Lovett; Vice-President, J. W. Snell; Secretary, H. I. Benedict; Treasurer, A. L. Southerland; Executive Committee, A. L. Howland, Edwin Stead, L. D. Ordway, C. F. Pollard, Richard Robbins, Sr.

NEW YORK CITY. An easy way of becoming acquainted with the capabilities of some of the most widely used modern developers is afforded by the perusal of the forty-eight page "Agfa Handbook" published by the Berlin Aniline Works, 213-215 Water St. New York. This interesting and instructive compilation, which describes many other photographic necessities as well as the developers, will be brought by a request accompanied by four cents in stamps.

PITTSBURG, PA. The latest addition to the list of American photographic periodicals is "Camera Topics, Journal of the Camera Club of Pittsburg." The limited edition appears twice a year at the subscription price of fifty cents. The Camera Club of Pittsburg is an outgrowth of the Photo Secession and bears the linked rings as its emblem. Under its auspices an exhibition of American pictorial photography will open at the Carnegie Art Galleries in Pittsburg on February 6th.

NEW YORK CITY. An interesting article recently appeared in "Photography" on the cure of halation, by T. Thorne Baker. The method adopted was coating the back of the plate with Ruby Varnish Bayer, handled in this country by the Farbenfabriken of Elberfeld Co. The results obtained, as shown by photographs, prove that this backing medium is most efficient. Mr. Baker also recommends the varnish for coating plain glass to produce a dark-room safe-light.

LADY'S SLIPPERS
BY GEO ALEXANDER

PHOTO ERA